

NEWTON'S Conservatory Methods

Banjo
(C Notation)
Guitar
Banjo
(A Notation)



Mandolin.
Tenor Banjo,
Plectrum Banjo.

Piano Accompaniment Book - \$1.00

*Tenor Banjo method is also suitable for
Tenor Mandola or Mandolin Cello.
Guitar and Mando Bass complete in one book.*

by

P. W. Newton & Artemus Higgs

For Class or Individual Instruction.

*Entire Course Complete in one book
for each instrument*

Price, each Book \$ 1.00

PUBLISHED BY
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Preface

This book is one of a set of books for mandolin, guitar, mando-bass, standard banjo (C notation), plectrum banjo and tenor-banjo. The same pieces and studies are given in all the books, with parts for 1st and 2d instruments. Therefore it is an ideal book for class instruction in any combination of the instruments, and is gotten out especially to meet a long-felt want for a book that can be used to teach young clubs and orchestras from the start in much the same way that brass bands are taught. Fine for public School work.

The tenor banjo book is suitable also for tenor mandola and mandocello, all the exercises being in universal notation. The "1st" part consists mainly of single-note melodies while the "2d" parts are arranged in chord style with a view to preparing the tenor-banjoist for dance-orchestra playing.

The plectrum banjo book contains melodic work for the 1st instrument, and chord work for the 2d.

The mando-bass work is contained in the guitar book.

The Piano book contains the accompaniment to the instrumental numbers only.

It goes without saying that these books are equally desirable for private teaching, as all 1st parts contain melodic (or solo) work, the 2d parts having accompaniment or obligato work. Banjo orchestras can be taught from them, using the mandolin book for mandolin-banjos, the tenor banjo book for tenor banjo and cello banjo, the guitar book for guitar banjo, etc.

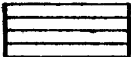
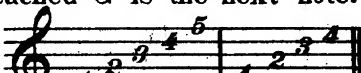
The entire work is the product P. W. Newton and Artemas Higgs which insures its efficiency.

Yours for success,

THE PUBLISHER.

It might greatly assist the student to have an experienced pianist play the exercises on the piano in unison with the pupil. Parts for the banjo, tenor-banjo, mandola or guitar would have to be played an octave lower than written when played by the pianist. Those for mando-bass, mandocello or cello banjo two octaves lower. Mandolin parts as written.

Rudiments of Music.

Characters called notes are used to distinguish the various tones. They are written on the staff which is composed of five lines and the four spaces between,  this gives nine notes, now as more than nine notes are needed, lines and spaces are added above and below the staff as required. The added lines are called "ledger lines." The notes are named after the first seven letters of the alphabet A. B. C. D. E. F. G. and are repeated over and over again, thus when G is reached A is the next note, ascending, and when descending A is reached G is the next note. The lines and spaces of the staff are numbered from the bottom upward 


Names of the lines and spaces.

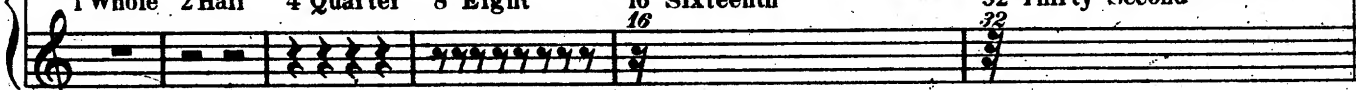
Lines. *Spaces.* *Ledger notes below.* *Ledger notes above.*

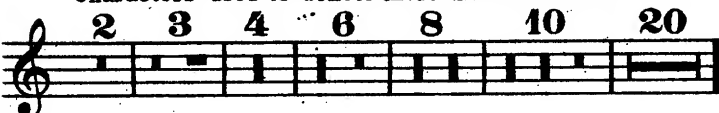



Time value of notes and rests.

Notes signify sound, and rests, silence. Notes can be of different lengths, also the rests. How long to hold a note or rest is determined by its shape, they are as follows.

Notes. 

Rests. 

Characters used to denote more than one bar's rest. 

A dot after a note or rest lengthens it one half of itself more. 

A second dot lengthens the first dot one half.

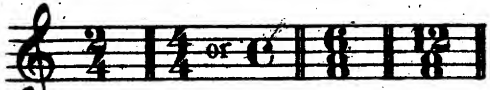
Notes are abbreviated as follows.

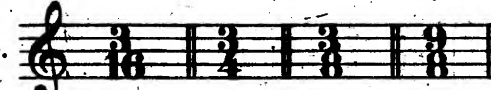
Written. 

Played. 

Time.

Music is divided into equal time lengths by upright lines called bars, the space between the bars is called a measure. Time is divided into Common and Triple, In common time the upper figure is even, in triple time, odd. The lower figures show the kind of note and the upper how many are used to fill each measure,

Common time. 

Triple time. 

Italian words are used to regulate the time and expressions, the most common are:—
Adagio, very slow; *Andante*, less slow; *Allegro*, quick; *Allegretto*, less quick; *Presto*, very fast. *Ritardando*, gradually slower; *p*, softly; *pp*, very softly; *f*, loud; *ff*, very loud; *diminuendo* (*dim.*) growing softer; *Crescendo* (*cresc.*) growing louder; *Da Capo* or *D. C.* play from the beginning. *Simile*, the same, similarly.

Manner of playing notes is indicated by signs placed over them.



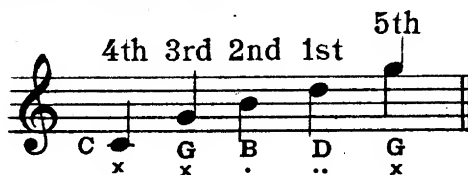
In the following duetts, practise both first and second parts, as the second part contains material not explained in the first part.

The Banjo.

The strings are numbered from 1 to 5 the 5th being the short string.

Pick the first string with 2nd finger, second string with 1st finger and the remaining three with thumb of right hand unless *otherwise marked*.

The strings of the Banjo when tuned are:—



For the right hand the following signs are used: *x* for the thumb, one dot *.* for 1st finger, two dots *..* for second finger, three dots *...* for third finger.

For the left hand numbers are used, 1 for first finger, 2 for second finger, 3 for third finger, 4 for fourth finger.

A line between any two signs or numbers thus *x-x* or *4-4* means that the thumb or finger slides.

Exercise on open strings.



Diagram of Notes.

Banjo.

3d String	2d St	1st	5th	3d	2d	1st	5th	1st	5th	1st	2d	3d	5th	1st	2d	3d	
Left hand	0 2	0 1	0 2 4	0	2	0 1	0 2 4	0	4 4	0	4 2 0	1 0	2	0	4 2 0	1 0	2 0
Fingers	0 2	0 1	0 2 4	0	2	0 1	0 2 4	0	4 4	0	4 2 0	1 0	2	0	4 2 0	1 0	2 0
Frets	0 2	0 1	0 2 3	0	2	0 1	0 2 3	0	7 7	0	3 2 0	1 0	2	0	3 2 0	1 0	2 0

Exercise No 1.

(Whole Notes.)

1st Banjo

Count 1234

2d Banjo

Count 1234

5th fret 2d fret

4th fret

Exercise No 2.

(Whole and Half Notes.)

Count 1234

Count 1234

Exercise No 3.

(Dotted Notes.)

A Dot after a note, lengthens the note's value one half.

Count 1234

Count 1234

6th fret

A sharp # raises a note one fret, a flat b lowers a note one fret, or semitone. A natural ♮ restores a note which has been sharpened or flatted, to its natural position.

Exercise No 4.

7

(Quarter Notes.)

Alternate right hand fingers

Count 1 2 3 4

Count 1 2 3 4

Exercise No 4 consists of two staves of music. The top staff is in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff is also in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The music is written in a single system with a repeat sign at the end.

Exercise No 5.

Count 1 2 3 4

Count 1 2 3 4

Fine

D. S. al Fine

Exercise No 5 consists of two staves of music. The top staff is in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff is also in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The music is written in a single system with a repeat sign at the end.

D. S. al Fine. Means repeat from this % and end at the word *Fine* or this sign ∞

Melody No 1.

Count 1 2 3 4

p

mf

3 fiet

Melody No 1 consists of two staves of music. The top staff is in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff is also in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The music is written in a single system with a repeat sign at the end.

Melody No 2.

Andantino

mf

Melody No 2 consists of two staves of music. The top staff is in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff is also in 4/4 time and contains a sequence of quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The music is written in a single system with a repeat sign at the end.

Chords in C major.

Scale of C major.

Chords in C major consists of two staves of music. The top staff is in 4/4 time and contains a sequence of chords with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff is also in 4/4 time and contains a sequence of chords with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The music is written in a single system with a repeat sign at the end.

Scale of C major consists of two staves of music. The top staff is in 4/4 time and contains a sequence of notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff is also in 4/4 time and contains a sequence of notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The music is written in a single system with a repeat sign at the end.

BIJOU WALTZ.

P. W. NEWTON

Count 1 2 3 1 2 3

1st Banjo

2d Banjo

Fine.

D. C. al Fine.

D. C. al Fine means repeat from the beginning and end at the word *Fine*, or this sign

ETUDE.

(Introducing Eighth Notes.)

CARCASSI

Count 4 1 2 3 4

1st Banjo

2d Banjo

Fine.

D. C. al Fine.

OLD BLACK JOE.

9

Lento

Arr. by P. W. NEWTON

Count 1 2 3 4

1st
Banjo

2d
Banjo

ROSALIE SCHOTTISCHE.

Wm C. STAHL

Count 1 2 3+4+ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3+4+ 1 2 3 4 1 2 3 4 1 2 3 4

1st
Banjo

2d
Banjo

* A Barre is made by pressing the 1st finger on two or more strings at the same fret, and is indicated by the letter B, in addition to other signs, thus, 2*B, etc. A dotted line..... following same, shows how far the Position or Barre is to be retained.

When two notes seem to fall on the same string, take the upper one as usual and the lower on the next string below. See 2nd Measure of above Schottische, (2nd Banjo part), F is taken as usual and D on the 2nd string 3rd fret.

LUELLA WALTZ.

P. W. NEWTON

Count 1 2 3 1 2 3

1st Banjo

2d Banjo

Fine

D. C. al Fine

EVENING SONG.

P. W. NEWTON

Andante.

Count 1 2 3 4 1 2 3 4

1st Banjo

2d Banjo

GOLDEN BELL WALTZ.

WM C. STAHL

Count 1 2 3 1 2 3 1 2 3

1st Banjo

2nd Banjo

mf

2 Bar

Fine

TRIO

D. C. al Fine

SCALE OF A MINOR

Chords of A Minor

A musical score for the song "The Rose Tree". The score is written for two staves, both in 4/4 time. The key signature has one sharp (F#), indicating the key of D major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of two measures, each followed by a repeat sign. The first measure of the melody starts with a quarter rest, followed by a quarter note D, a quarter note E, and a quarter note F#. The first measure of the accompaniment starts with a half note D, followed by a half note E. The second measure of the melody starts with a quarter note G, a quarter note A, and a quarter note B. The second measure of the accompaniment starts with a half note G, followed by a half note A. The piece ends with a double bar line. The title "The Rose Tree" is written in a decorative font at the top right of the page.

REINA SCHOTTISCHE.

P. W. NEWTON

Count + 4 + 1 2 3 + 4 + 1 2 3 4 + 1 2 3 4 + P. W. NEWTON

1st Banjo

2nd Banjo

mf

[illegible]

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a piano (p) marking and a 4-measure rest in the bass staff.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The accompaniment continues with a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The melody ends with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment ends with a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3.

BELL CITY MARCH.

13

WM C. STAHL

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1st Banjo

2nd Banjo

2 Bar

2 Bar

Count 1 2 3 + 4 + 1 2 3 + 4 +

Fine *mf*

1 + 2 + 3 4

TRIO

f

D. C. al Fine

EDNA GAVOTTE.

P. W. NEWTON

1st Banjo

2nd Banjo

mf

2 Bar

2 Bar

1

2

Fine

p

D. C. al Fine

AULD LANG SYNE.

Arr. by P. W. NEWTON

1st Banjo

2nd Banjo

mf

p

f

mf

rit.

LA BELLE WALTZ.

15

P. W. NEWTON

mf

Fine

1 Bar.....

1 Bar.....

f

2 4

5 Bar *f* *mf* *f*

2 Bar *p* *accel.*

f *rit.* *D. C. al Fine*

SCALE OF G MAJOR. (Every F is made sharp)

Play repeats.

CHORDS OF G MAJOR.

Arpeggio Exercises.

Andante, Allegro

1

2

3

4

5

6

SCALE OF E MINOR.
(Relative of G Major)



CHORDS OF E MINOR.
(Relative of G Major)



FLOWER SONG.

G. LANGE.

Arr. by P. W. NEWTON.

Lento.



TRIO
Cantando

ANNA SONG FROM NANON.

Arr. by P. W. NEWTON

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as treble and bass staves, chords, and dynamic markings.

Dynamic markings and tempo changes include:

- mf* (mezzo-forte)
- rit.* (ritardando)
- presto*
- mf a tempo*
- rit.* (ritardando)
- rall.* (rallentando)
- a tempo*

Other markings include fingerings (e.g., 4, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

CRYSTAL PALACE MARCH.

21

A. H. ROSEWIG

Arr. by P. W. NEWTON

Tempo di Marcia.

The first section of the musical score is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte *f* dynamic. The second system continues the melody and includes a fortissimo *ff* dynamic marking. The third system concludes the section with a *Fine* marking and a repeat sign.

Cantabile.

5 Bar.

The second section of the musical score is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a mezzo-forte *mf* dynamic. The second system includes a 5-bar repeat sign. The third system concludes the section with a 1-bar repeat sign and a *D. C.* (Da Capo) marking.

Exercises on the various intervals.

SECONDS


The image displays a musical score for the song "The Rose Tree." It consists of three staves of music, each with a treble clef and a 4/4 time signature. The first staff is labeled with a large "1" at the beginning. The second staff is unlabeled. The third staff is labeled with a large "2" at the beginning. The music is written in a simple, folk-like style with eighth and sixteenth notes. Below the notes, there are rhythmic markings consisting of dots and "x" symbols, which likely represent a specific rhythmic pattern or a simplified notation for a particular instrument. The score is presented in a clear, black-and-white format.

THIRDS

[illegible]

KEY OF D.
(Every F and C sharp)

Scale



CHORDS OF D.

Moderato

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The melody is written in a simple, folk-like style. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5). The ninth measure contains a whole note chord (F#4, A4, C5). The tenth measure contains a whole note chord (F#4, A4, C5). The eleventh measure contains a whole note chord (F#4, A4, C5). The twelfth measure contains a whole note chord (F#4, A4, C5). The thirteenth measure contains a whole note chord (F#4, A4, C5). The fourteenth measure contains a whole note chord (F#4, A4, C5). The fifteenth measure contains a whole note chord (F#4, A4, C5). The sixteenth measure contains a whole note chord (F#4, A4, C5). The seventeenth measure contains a whole note chord (F#4, A4, C5). The eighteenth measure contains a whole note chord (F#4, A4, C5). The nineteenth measure contains a whole note chord (F#4, A4, C5). The twentieth measure contains a whole note chord (F#4, A4, C5). The score ends with a double bar line.

2 Bar

THE MINSTREL BOY.

Arr. by P. W. NEWTON

Moderato.

mf

mf

p

f

mf

rall.

4 Bar

2 B

4 B

4 Bar

1 4 3 1

x

CLIO POLKA.

WM C. STAHL

7 Bar.....

The first system of musical notation for the Clio Polka. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first staff has a 7-bar phrase marked with a dashed line. The second staff has a 4-bar phrase marked with a dashed line. The music features eighth and sixteenth notes, with some rests and accidentals. There are fingerings (1, 2, 3, 4) and articulation marks (x) throughout.

2 Bar.....

2 Bar.....

The second system of musical notation. It continues the piece with a 2-bar phrase in the first staff and another 2-bar phrase in the second staff, both marked with dashed lines. The music includes eighth and sixteenth notes, rests, and articulation marks (x). Fingerings (1, 2, 3, 4) are indicated.

The third system of musical notation. It continues the piece with a 4-bar phrase in the first staff and another 4-bar phrase in the second staff, both marked with dashed lines. The music includes eighth and sixteenth notes, rests, and articulation marks (x). Fingerings (1, 2, 3, 4) are indicated.

The fourth system of musical notation. It continues the piece with a 4-bar phrase in the first staff and another 4-bar phrase in the second staff, both marked with dashed lines. The music includes eighth and sixteenth notes, rests, and articulation marks (x). Fingerings (1, 2, 3, 4) are indicated. The word "Fine" appears at the end of the second staff.

The fifth system of musical notation. It continues the piece with a 4-bar phrase in the first staff and another 4-bar phrase in the second staff, both marked with dashed lines. The music includes eighth and sixteenth notes, rests, and articulation marks (x). Fingerings (1, 2, 3, 4) are indicated.

The sixth system of musical notation. It continues the piece with a 4-bar phrase in the first staff and another 4-bar phrase in the second staff, both marked with dashed lines. The music includes eighth and sixteenth notes, rests, and articulation marks (x). Fingerings (1, 2, 3, 4) are indicated.



Thirds in Key of G

Banjo

Frets 3 4 5 5 7 7 8 9

Fourths

Learn the notes thoroughly upon the second and third strings.

Frets 5 5 7 6 9 8 10 10 8 9 6 7 5 5 3

Sixths

Scale of F Major (Every B is flat)

C D E F F E D C

10 12 14 15

Chords of F

3B

Forget Me Not

GAVOTTE

27

T. GIESE

Arr. by Newton - Higgs

First system of musical notation. Treble and bass staves in G major (one sharp) and common time. The piece begins with a piano (*p*) dynamic. The right hand features a melody with a four-measure rest in the second measure, while the left hand provides a harmonic accompaniment. A four-measure rest is also indicated in the right hand of the second measure.

Second system of musical notation. The right hand continues the melody with various fingering numbers (1, 2, 3, 4) and includes a section marked *cresc.* (crescendo). The left hand accompaniment includes a four-measure rest in the second measure. The system concludes with a double bar line and repeat dots.

Third system of musical notation. The right hand features a melodic line with a *fz* (forzando) dynamic marking and a section marked *dim.* (diminuendo). The left hand accompaniment includes a four-measure rest in the second measure. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The right hand continues the melody with a *f* (forte) dynamic marking. The left hand accompaniment includes a four-measure rest in the second measure. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation. The right hand features a melodic line with a piano (*p*) dynamic marking. The left hand accompaniment includes a four-measure rest in the second measure. The system concludes with a double bar line and repeat dots.

The musical score is organized into five systems, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols and performance instructions:

- System 1:** The treble staff begins with a series of eighth notes, marked with a dashed box and "9xB". This is followed by a measure with a slur and "5xB". The bass staff has a dynamic marking of *fz* and a "4" below it.
- System 2:** The treble staff starts with a measure marked "5x". The bass staff has a dynamic marking of *p*.
- System 3:** The treble staff has a measure marked "9xB". The bass staff has a dynamic marking of *mf* and a *fz* marking later in the system.
- System 4:** The treble staff contains several measures with "X" marks above them, indicating specific notes or techniques. The bass staff has a "3" below it.
- System 5:** The treble staff begins with a measure marked "5xB". The bass staff has a dynamic marking of *p*.

Throughout the score, there are various musical notations such as slurs, ties, and fingerings (e.g., "1", "2", "4", "0") indicating specific performance techniques.

9xB.....

mf *fz*

4 3 2 1

2xB..... 7xB 6x

4 3 1 4 4 4 0 4
4 3 1 0 4 4 2

7x..... 5B

p *dim.*

f

March "Imperial Unity"

31

P. W. NEWTON.

INTRO.

Intro section musical notation. Treble and bass staves in 2/4 time, key of D major. The piece begins with a forte (*f*) dynamic. The melody in the treble staff features a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes. A mezzo-forte (*mf*) dynamic marking appears in the middle of the section. Fingering numbers (0, 1, 2, 3, 4) are indicated for the right hand.

Marcia

Marcia section musical notation. Treble and bass staves in 2/4 time, key of D major. The section begins with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes. The bass staff provides a steady accompaniment with chords and eighth notes.

Marcia section musical notation. Treble and bass staves in 2/4 time, key of D major. The section continues with a forte (*f*) dynamic. The melody in the treble staff features a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes. A fortissimo (*ff*) dynamic marking appears in the middle of the section. Fingering numbers (4, 1, 2, 3, 4) are indicated for the right hand.

Marcia section musical notation. Treble and bass staves in 2/4 time, key of D major. The section continues with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes. A fortissimo (*ff*) dynamic marking appears in the middle of the section. Fingering numbers (4, 1, 2, 3, 4) are indicated for the right hand.

Marcia section musical notation. Treble and bass staves in 2/4 time, key of D major. The section continues with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes. A fortissimo (*ff*) dynamic marking appears in the middle of the section. Fingering numbers (4, 1, 2, 3, 4) are indicated for the right hand.

Marcia section musical notation. Treble and bass staves in 2/4 time, key of D major. The section continues with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes. A fortissimo (*ff*) dynamic marking appears in the middle of the section. Fingering numbers (4, 1, 2, 3, 4) are indicated for the right hand.

TRIO

mf. *p-mf*

1 2

D. C. Marcia al

CODA *f* 2XB

International Schottische

P. W. NEWTON

mf-f

3B

TRIO

THE TRIPLET

The triplet is a group of *three* notes played in the *time* of two of the same kind, and are counted on one beat. They may consist of any kind of notes, or notes and rests, and are distinguished by a slur mark and figure 3.



Exercises on the Triplet



SYNCOPIATION

Syncopation is the misplacing of the regular accent which occurs in music. Below will be found the natural accents, both strong and weak, and their usual position in the measure.



When the accented note of a measure is tied to an unaccented, the note following generally receives the accent.



Bella Bocca Polka

E. WALDTEUFEL
 Arr. by P. W. Newton
 Transposed by A. Higgs

1st Banjo

2nd Banjo

ff

p-mf

Fine

2B

7B

D.C. al Fine then Trio

p

8 Pos.

1 no repeat

last time only then D.C.

mf

7 Pos.

D. S. Trio

March "Flag of Freedom"

37

P. W. NEWTON
Arr. by A. Higgs

INTRO.

The musical score for the introduction of the march "Flag of Freedom" is written for piano and banjo. It consists of five systems of music. The first system is the introduction, marked with a forte (f) dynamic. The second system continues the introduction. The third system continues the introduction. The fourth system continues the introduction. The fifth system continues the introduction and ends with a double bar line. The score includes various musical notations such as treble and bass staves, key signatures (one sharp), time signatures (4/4), and dynamic markings (f). Fingerings are indicated by numbers 1-4. Chords are indicated by letters like 7B, 2B, and 4. The word "Fine" is written at the end of the fifth system.

8 Pos.

mf

5B

8 Pos.

D.S.

TRIO

2B

3B

D.C. al Fine

The Pace Maker

39

March and Two Step

WM. C. STAHL

Arr. by P. W. Newton

Transposed by A. Higgs

5 Pos.

2B

mf

2B

3-3

1 2

1 2

Fine

The musical score is written for piano and features a key signature of one sharp (F#) and a 2/4 time signature. It consists of six systems of music. The first system begins with a treble clef and a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The third system contains a '2B' section. The fourth system includes a '3-3' section and a first/second ending bracket. The fifth system includes a '1 2' section. The sixth system concludes with a 'Fine' marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

Piano score for 'Souvenir Schottische' in 2/4 time, key of D major. The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1, 4, and 0. Bar lines are marked with 7B. The second system includes bar lines marked 7B, 6B, 7B, and 2B. The third system includes a bar line marked 9B. The fourth system ends with the instruction *D.C. al Fine*. The score features various musical notations including eighth notes, sixteenth notes, and chords.

Souvenir Schottische

WM. C. STAHL

Banjo score for 'Souvenir Schottische' in common time (C). The score is written on a single staff with a treble clef. It begins with a mezzo-forte (*mf*) dynamic. Above the staff, a 'Count 4' is indicated, followed by a sequence of rhythmic counts: 1 & 2 & 3 & 4 & 1 & 2 & 3 4 & 1 & 2 & 3 & 4 & 1 2 3 4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, with some notes marked with an 'X' to indicate specific fret positions. Fingerings are indicated by numbers 1, 2, 3, 4, and 0.

Fine

f

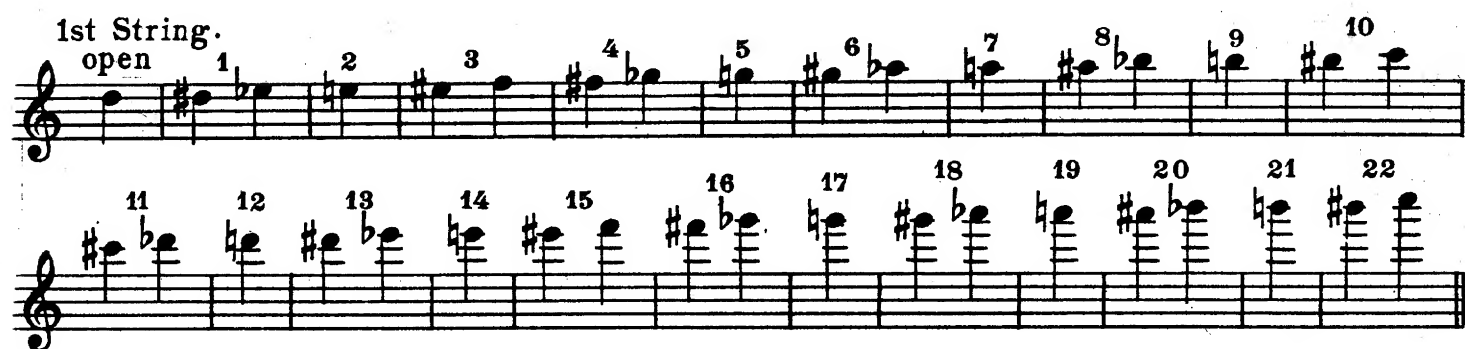
f *p* *f*

mf *f*

p *f* *D. C. al Fine*

Diagram of the Banjo Fingerboard.

Illustrating every note that can be made on each string. The figures over the notes represent the fret at which the note is made.



The student will observe in above diagram that the sharped and flatted notes are practical-ly the same thing, taking example on the first string, D sharp and E flat which are made on the same fret, etc.

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